

W. J. Smith



# THE IMPROVED PARAMOUNT METHOD

FOR

## BANJO FINGER STYLE

C NOTATION

*By F. J. BACON*

A complete and easily understood Method for Students and Teachers, containing all the essential features of the modern style of playing.

Price in U.S.A.  
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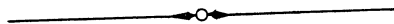
The  
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In  
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# Rudiments of Music

Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

## The Staff and Notes

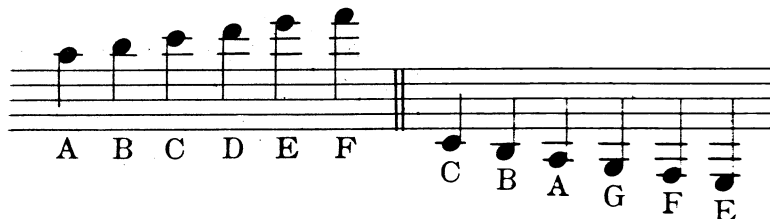


Immediately below and above the staff are the following two notes, D and G.




Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

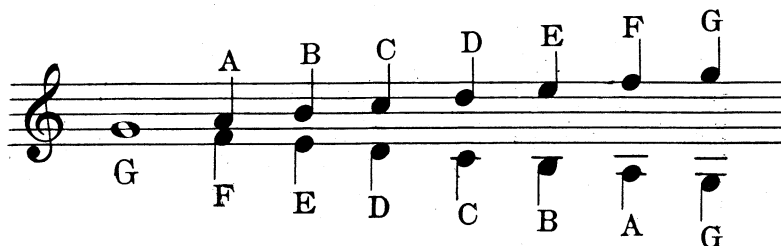
## Leger Lines and Notes



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated— after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

## Treble Clef

The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



# The Time Value of the Notes and Rests

The value or duration of the notes and rests are represented by the following characters.

## The Different Notes and Rests



## Dotted Notes and Rests

The time value of any note or rest is increased one half when followed by a dot. A second dot adds half the value of the first dot. Rests indicate silence.

## Dotted Notes and Rests and their equivalents



The Tie  $\frown$ , placed over or under two or more notes on the same degree, signifies that only the first is sounded and the others heard from its continued vibration: as in the above examples.

## The Pause or Hold

Made thus  $\odot$ , when placed over notes or rests, denote that they are to be held beyond their regular time.

## Examples of the Pause


































## Bars— Measure

Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Double Bars denote the end of a part or strain. Dots placed before a double bar indicate that the part is to be repeated.

## Example



## Table of the Relative Time Value of Notes

A Whole note						
equals						
Two Half notes						
or						
Four Quarters						
or						
Eight Eighths						
or						
16 Sixteenths						
or						
32 Thirty-seconds						
or						
64 Sixty-fourths						

## Chromatic Signs

These are the Sharp ( $\sharp$ ), Flat ( $b$ ), Natural ( $\natural$ ), Double Sharp ( $\times$ ), and Double Flat ( $bb$ ). A Sharp *raises* the pitch of a note a half step. A Flat *lowers* the pitch of a note a half step. A Natural cancels the effect of a previous sharp or flat.

A half step is from one fret to the next.

Sharps or Flats placed at the beginning of the staff, immediately after the clef is called the signature and affects the pitch of all notes of the same name throughout a piece of music, unless temporarily changed by a different sign.

## Accidentals

When any of the chromatic signs are placed before notes in the course of a piece of music, they are called accidentals, and affect all notes of the same name, in the same measure, unless contradicted by a different accidental, in which case, the effect of the first accidental ceases. The effect of accidentals do not extend beyond the measure in which they occur.

## Examples of Accidentals



Double sharps and flats are used as accidentals only. A double sharp ( $\times$ ), raises the pitch of a note a whole step. A double flat ( $bb$ ) lowers the pitch of a note a whole step. When a double sharp is placed before a note that is already sharp, it raises its pitch another half step. A double flat placed before a note that is already flat, lowers its pitch another half step.



## Examples of Double Sharps and Flats



A note that is double sharp or flat is restored to a single sharp or flat by writing a natural and a sharp, or a flat, as required, before the note. To entirely cancel a double sharp or flat, a double natural (bb) is placed before the note.

### Examples



## Time


Time is the division of the different notes, or notes and rests, into measures of equal duration. A measure can contain any denomination of notes and rests, but the sum total in value must be the same in all, as long as the time remains unchanged. The time is marked at the beginning of a piece of music, by figures or signs to indicate the quantity in each measure; as in the following examples.







### Examples



## Chords and How to Play Them

The Banjo is generally strung with five strings. They take their names from the notes to which they are tuned, though they also may be called by numbers, which beginning with the string farthest from you are, D or 1st, B or 2nd, G or 3rd, C or 4th, G (*Thumb*) or 5th.

All notes of the Banjo are written in the treble clef:  and sound one octave lower than written. The top stave of the following, shows the open strings, and the lower stave, their corresponding notes on the Piano (*written in Bass clef*).

	4th String	3rd String	2nd String	1st String	5th String
Banjo	 C	G	B	D	G
Piano	 C	 G	 B	 D	 G

### Tuning

The ordinary method, is to tune the 4th string to C on the Piano, "the first note of the above" then tune the others as follows:-

- Press the 4th string at the 7th fret and tune the open 3rd string in unison
  - Press the 3rd string at the 4th fret and tune the open 2nd string in unison
  - Press the 2nd string at the 3rd fret and tune the open 1st string in unison
  - Press the 1st string at the 5th fret and tune the open 5th string in unison
- Prove the tuning by striking the corresponding notes on the Piano.

### Right Hand Fingering

- A cross (+) over or under the notes indicates that the thumb strikes
- One dot (•) over or under the notes indicates that the first finger strikes
- Two dots (••) over or under the notes indicates that the second finger strikes
- Three dots (•••) over or under the notes indicates that the third finger strikes

### Left Hand Fingering

- The figure 1 indicates that the first finger presses the string
- The figure 2 indicates that the second finger presses the string
- The figure 3 indicates that the third finger presses the string
- The figure 4 indicates that the fourth finger presses the string
- The figure 0 indicates that the string is played open, not pressed.

## Position of the Body and hands when playing the banjo.



The Body should be nearly erect, but leaning slightly forward. Rest the Rim of the banjo on the right thigh, pressing the upper part lightly to the body with the forearm. Support the neck in the hollow of the left hand, between the finger and thumb as shown in illustration No. 2. then curve the fingers so that the tips can be used in pressing the strings to the fingerboard.



Rest the little finger of the right hand about an inch and a half or two inches from the bridge and curve the other fingers so that the thumb will strike the strings about an inch farther from the bridge than the first finger. See Illustration No 3.



*Never* allow the thumb to pick the strings *back of the first and second fingers. Never* bend the thumb at first joint when striking the strings. It should be kept straight at all times.

The strings should be picked with the *tips* of the fingers, and never get under the strings far enough to lift them up, giving a disagreeable snapping tone. *Never* pick the strings with the nails.





## EXTENDED SCALE OF C

4th string	3d st'g	2d st'g	1st st'g	5th st'g	1st st'g	2d st'g
------------	---------	---------	----------	----------	----------	---------

0 C D E F G A B C D E F G F E D C  
 Frets 0 2 4 5 0 2 0 1 0 2 3 0 3 2 0 1

## COUNTING THE TIME

The following exercise is in Common time, each measure requiring four beats or counts. Give one count to each quarter note. The quarter rest at the end of every measure also requires one count.

## Waltz Time

Count three beats to a measure, playing a quarter note at every beat. When two or more notes are on one stem, it constitutes a chord, meaning the notes are played together.

*Fine*

*D.C. al Fine*

## March

# Polka Time

This exercise introduces eight notes. Count two beats in every measure, thus: one & two &, as shown in first measure.

Count - 1 & 2 &

The following is a good exercise for gaining speed in Polka time.



# Exercises using alternate right hand fingering

3d String                      2d String

1 

Frets 0 2 4 0 2 4 5 2 0 1 3 0 1

2

3

4

# Irish Jig

Count 1 2 3 4 5 6

5

6

# Golden Rod Polka

Count 1 & 2 & 3 4 1 2 3 4 1 & 2 & 3 4 1 & 2 & 3 4

*Fine*

1 2 & 3 & 4

*D.C.al Fine*

1 & 2 & 3 & 4 & 1 2 3 4

# School Days Waltz

Count 1 2 3 1 2 3 1 & 2 & 3 &

3d fret

1st fret

3

## In Polka time

Musical notation for 'In Polka time' in 2/4 time. The piece consists of four staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and fret numbers (0, 1, 2, 3, 4). There are also 'x' marks under some notes, likely indicating muted strings. Specific annotations include '1st fret' under the second staff, '8th fret B flat' under the third staff, and 'Snap' above a note in the fourth staff.

## Chord study in first position

Musical notation for 'Chord study in first position' in 3/4 time. The notation shows a sequence of chords in the first position, with fret numbers (0, 1, 2, 3, 4) and fingering (1, 2, 3, 4) indicated above the notes. A circled '3' is placed below the staff, with '3d fret' written underneath it.

## Arpeggios in first position

Musical notation for 'Arpeggios in first position' in 6/8 time. The notation shows a sequence of arpeggiated chords in the first position, with fret numbers (0, 1, 2, 3, 4) and fingering (1, 2, 3, 4) indicated above the notes. There are 'x' marks under some notes, likely indicating muted strings.

# March The Soldier Boy

INTRO

Count 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

6th fret

1st fret 6th fret

3

6th fret 1st Bar

Detailed description: The musical score consists of ten staves of music in 6/8 time. The first staff is labeled 'INTRO' and includes a 'Count 6' below it. The second staff has a '6' below the first measure. The third staff has a '0' above the first measure. The fourth staff has 'x' above the first two measures, '2' below the next two, and '6th fret' above the fifth measure. The fifth staff has a '0' above the first measure. The sixth staff has a '0' above the first measure, a '2' below the second, and a '3' below the third. The seventh staff has '1st fret' above the first measure, a circled '3' below the second, and '6th fret' above the eighth measure. The eighth staff has 'x' above the first three measures and a '0' above the fourth. The ninth staff has a '4' above the fifth measure. The tenth staff has '6th fret' above the first measure, '1st Bar' above the second, and various fret numbers (0, 1, 2, 4) and 'x' marks throughout.

# MELODY EXERCISE

3rd fret

1st fret

②

③

Detailed description: This section contains seven staves of musical notation for a melody exercise in 3/4 time. The first two staves are in the open position. The third staff begins with a '3rd fret' instruction and includes a circled '2' above the first measure. The fourth staff includes a circled '3' above the final measure and a '1st fret' instruction. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and slurs. Fingering numbers (1, 2, 3, 4) are placed above notes to indicate finger placement. Plus signs (+) are placed below the staff to indicate fretting positions.

# Jingle Bells

Detailed description: This section contains four staves of musical notation for the piece 'Jingle Bells' in 6/8 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings. Fingering numbers (1, 2, 3, 4) are placed above notes. Plus signs (+) are placed below the staff to indicate fretting positions. The piece concludes with a double bar line.







# Lancashire Clog

A slight Pause should be made on each dotted 8th note.  
 Making up this time by playing the 16th note a little faster.

①

Count 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 4 &

# Swanee River

Schottische time

Count 1 2 3 & 4 & 1 2 3 4 1 2 3 4 1 & 2 & 3 & 4 &

1 2 3 & 4 & 1 2 3 & 4

We are now ready to take up the study of Positions and Barre Chords. On every fret there can be made a *position* or *bar*. A Position is when the first finger of the left hand is placed on *one* string *only* and the other finger or fingers, are used at the same time on the other strings.

A Position is written with a \* or "Pos." or the letter "P."

A Barre Chord or Bar. More often the letter "B" is used when the first finger of the left hand is laid across two or more strings. It is named after the fret the first finger rests on.

1st P. 1st Bar 1st P. 2nd P. 3 Ba 3 Bar 3 P. 5th P. Positions Bar 4th P.

Frets

EXERCISE MELODY IN SIXTHS AND THIRDS

Old Black Joe

5 B. 5 Bar

Octaves

POSITIONS AND BARRE CHORDS

1st Pos. 5 Bar 7 B. 9 B. 8 Pos.

Frets

# On The Trail

## March

F. J. B.

$\frac{6}{8}$  time - count 6 to each measure.  
1 count to each 8th note. 2 counts to each quarter note. 3 counts to a dotted quarter note.

Count: 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 12 3 4 5 6

*Fine*

*D. S. al Fine*

The musical score consists of ten staves of music in 6/8 time. The first staff includes a count: 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 12 3 4 5 6. The score features various rhythmic patterns, including eighth and quarter notes, and includes dynamic markings such as accents and slurs. The piece concludes with a double bar line and a repeat sign.

The following is excellent right and left hand finger practice, and should be played until considerable rapidity is developed.

It is absolutely necessary to use the alternate right hand fingering as marked if you wish to execute rapid passages smoothly.

### EXERCISE

The exercise consists of two staves of music in 6/8 time. The first staff contains a sequence of eighth notes with a '+' sign below each note. The second staff contains a sequence of eighth notes with a '+' sign below each note. The exercise is designed for finger practice and rapidity.

# My Old Kentucky Home

Musical score for 'My Old Kentucky Home' in C major, 4/4 time. The score consists of four staves of music. The first two staves are the main melody. The third staff is a 5-bar bridge with a circled '2' above the first measure and a circled '4' below the first measure. The fourth staff is the final ending. Fingering numbers (1-4) are indicated throughout the score.

## THE MINOR KEYS

Every Major Key has a relative Minor, which bear the same signature as the Major. When changing to a Minor Key from a Major the change is in Harmony and very pleasing to the ear. The same applies when changing from a Minor to its relative Major.

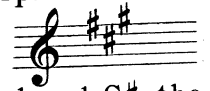
The Sixth note of a Major Scale or Key is the key note to its relative minor. The relative Major Key to any Minor Key is always a Minor third higher than the Minor Key. (A minor third is an interval composed of one and one half tones.)

Major means *more* and Minor means *less*. There are three kinds of Minor Scales. We shall study only the "Melodic" Minor Scale, as it is the one in general use and more pleasant to the ear.

The Major Scale is composed of five tones and two half tones; the half tones coming only between the third and fourth and the seventh and eighth notes.

The Minor Scale is also composed of five tones and two half tones, but the latter in the Minor Scale come between the 2nd and 3rd and the 7th 8th of the ascending scale, and between the 5th and 6th and the 2nd and 3rd of the descending scale. (See illustration.)

Two accidentals are always necessary for the ascending scale of the Melodic Minor, but they are cancelled when descending. The Major Key note is the first above the last sharp. When there are three sharps in the signature



F# would be the first, C# the second and G# the last. The name of the next note above G# would be "A" Consequently three sharps would be called the Key of "A".

The relative minor to "A" would be "F#" because it is the 6th note of "A" Major.

Musical staff showing the scale of A minor relative to C major. The scale is written in treble clef. Above the staff, the intervals are labeled: C Major, 1/2 tone, 1/2 tone, A Minor, 1/2, 1/2, 1/2. The notes are C, D, E, F, G, A, B, C.

## SCALE OF A MINOR (RELATIVE TO C MAJOR)

Musical staff showing fret numbers for the A minor scale. The notes and their corresponding fret numbers are: C (2), D (0), E (1), F (0), G (2), A (4), B (6), C (7), D (7), E (0), F (3), G (2), A (0), B (1), C (0), D (2).

## SIMPLE ACCOMPANIMENT CHORDS

Musical staff showing simple accompaniment chords. The chords and their fret numbers are: C (2), D (2), E (1), F (2), G (3), A (3), B (4), C (2), D (0), E (1).

# SCALE OF G MAJOR (F Sharp)

Frets

## SIMPLE CHORDS IN G MAJOR

2 Bar

## In the Moonlight Waltz

2 Bar

5 Bar

2 Bar

## SCALE OF G MAJOR (2nd Octave)

Frets	G	A	B	C	D	E	F#	G
	0	7	9	10	12	14	16	17

## EXERCISE IN G MAJOR

12 Bar

13 Bar

7 Bar

12 Bar



# SCALE OF E MINOR (RELATIVE TO G MAJOR)

Frets 4 6 0 2 0 2 1 2 2 0 1 0 2 0 6 4

## SIMPLE CHORDS IN E MINOR

Bar 7 Pos.

## EXERCISE IN E MINOR

9 Bar 4 Bar 7 Bar

## CHORDS IN E MINOR

Count: 1 2 3

## Petite Tarantelle

7 Bar

10 10 9 8 7 7

*Fine*

7 Bar 7 Bar

12

7 Bar

*D. C. al Fine*

# At the Races Galop

Count 4 to a measure 1 beat to each 8th note, 2 to each quarter note.

## INTRO.

Lively

Count: 1 2 & 3 4 1 2 & 3 4 1 2 3 4 1 2 3 4

## GALOP

7 Bar

10 7

7 Bar

12 7 9 8

12 14 6

12 Bar

12 12 17

9 7 12 11

*fz*

D. C. al Coda

## CODA

7 B.

12 B.



# SCALE OF F MAJOR

(B Flat)

## SIMPLE CHORDS IN F MAJOR

## The Quilting Party

## CHORDS IN F MAJOR

## CHORDS IN D MINOR

(RELATIVE TO F MAJOR)

## D MINOR



# Etudes for Daily Practice

*Key of F*

The musical score consists of ten staves of music, all in the key of F major (one flat) and 6/8 time. The first nine staves are in common time (C), while the tenth staff is in 3/4 time. The music is a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some handwritten annotations: a '+' sign under the first staff, a '7' above the third staff, and an 'x' under the fifth staff. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

**SCALE OF B FLAT MAJOR**  
(*B & E Flat*)

Frets 3 1 0 1 3 0 7 8

**B FLAT IN 3rd POSITION**

Frets 3 5 3 4 3 0 7 8

**CHORDS IN B FLAT MAJOR**

3 Bar 7 8 8 8 10 B 12 11 10



# Pretty Brown Eyes

Schottische

BACON

Count: 4 + & 1 & 5 2 4 & 3 4 1 2 3 & 4 &

1 + & 2 + & 3 & 4 & 1 2 + & 3 5 4 &

10 10 11 6 7 5 5

3 B

10 B

10 9 13 10 10

*Fine*

## SCALE OF G MINOR (RELATIVE TO B FLAT MAJOR)

*D. C. al Fine*

Frets + + + .. + + .. + + .. + + ..

## SCALE OF G MINOR (2nd Octave)

Frets 12 14 15 13 12 14 16 17 17 15 13 12 13 15 14 12

## CHORDS IN G MINOR

3 Bar

1 12 11 12 13 13 12 11 12 10 11

7 B

# Emmetts Lullaby

Musical score for Emmetts Lullaby, featuring five staves of guitar notation. The piece is in G major and 6/8 time. The notation includes various fret numbers (0, 1, 2, 3, 4) and chord diagrams. The melody is simple and repetitive, characteristic of a lullaby.

# Moonlight Mazurka

Musical score for Moonlight Mazurka, featuring five staves of guitar notation. The piece is in G major and 3/4 time. It includes triplets, a key signature change to D minor (marked with a double flat), and performance markings such as "Fine" and "D.S.al Fine". The notation includes various fret numbers and chord diagrams.

# SCALE OF D MAJOR

(F & C Sharp)

Frets 1 2 4 6 0 2 0 2 0 2 4 0 7 9 11 12

## CHORDS IN D MAJOR

2 Bar

2 Bar Open 2 Bar 2 Bar

7 Bar 9 Bar 10 Pos.

## Etude in D Major

7\*

2 Bar

2 Bar

3\* 7\*

7\*

7\*

# SCALE OF B MINOR

(RELATIVE TO D MAJOR)

Frets 0 2 0 2 4 6 8 9 9 7 0 4 2 0 2 0 0 2 0 6 4 2 1 4/3/4

## EXERCISE IN B MINOR

3 Pos. 4 Bar 2 Pos.

## CHORDS IN B MINOR

## EXERCISE USING GRACE NOTES, SINGLE AND DOUBLE

## EXERCISE IN B MINOR IN POSITIONS

7 Bar 11 Bar 4 Bar 7 Bar

7 7 9 7 12 12 11 9 8 9 8 7 6 10

# March Of The Marines

BACON

The musical score consists of ten staves of music in G major and 2/4 time. The notation includes various rhythmic patterns, accidentals, and fingerings. Key annotations include:

- Staff 1: Measure 12, with a '2' below the staff.
- Staff 2: Measure 12, with a circled '2' above and a circled '3' below.
- Staff 3: Measure 12, with a circled '2' above and a circled '3' below.
- Staff 4: Measure 12, with a circled '3' below.
- Staff 5: Measure 12, with a circled '2' above and a circled '3' below.
- Staff 6: Measure 12, with a circled '3' below.
- Staff 7: Measure 12, with a circled '3' below.
- Staff 8: Measure 12, with a circled '3' below.
- Staff 9: Measure 12, with a circled '3' below.
- Staff 10: Measure 12, with a circled '3' below.

Additional annotations include 'va ad lib' written above the staff in the 8th and 9th staves, and '7 B' written below the staff in the 10th staff. The piece concludes with a '12 Bar' marking at the end of the final staff.

# The Last Rose of Summer

2 Bar

10

Count 3 & 1 12 10 11 2 & 3 & 1 (4) 2 3 & 1 9 & 2 3 & 1 2 3 &

2B

7B

4th Bar

ad lib

7 Bar

7 9

7 9

7 B

Detailed description: This block contains the musical notation for 'The Last Rose of Summer'. It consists of four staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a '2 Bar' instruction and includes a 'Count' line below it: 'Count 3 & 1 12 10 11 2 & 3 & 1 (4) 2 3 & 1 9 & 2 3 & 1 2 3 &'. Above the first staff is the number '10'. The second staff has '2B' above it and '7B' below it. The third staff has '7B' above it, 'ad lib' above it, and '7 Bar' below it. The fourth staff has '7 9' below it, '7 B' below it, and '7 9' below it. The notation includes various chords, single notes, and rests, with some notes marked with circled numbers (4, 3, 7, 9).

# Waltz Impromptu

F. J. B.

7 Bar

rit

a tempo

7 Bar

7

12

11

4

7

Detailed description: This block contains the musical notation for 'Waltz Impromptu'. It consists of five staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff has a '7 Bar' instruction below it. The second staff has 'rit' (ritardando) above it. The third staff has 'a tempo' above it. The fourth staff has '7 Bar' below it. The fifth staff has '7' below it. The notation includes various chords, single notes, and rests, with some notes marked with circled numbers (3, 4, 7, 11, 12).







# Scale of A Major

2 Bar 3rd String 2nd String 1st String

Frets 2 4 2 3 2 4 6 7 7 6 4 2 3 2 4 2  
R.H. · × · × · · · · · · · · · · × · × ·

# Chords in A Major

2 Bar 4 Bar

# Exercise in A Major

# More chords in A Major

# Dance of the Fairies

BACON

2 Bar 5\* 4 4 7 Bar 9 Bar

14 Bar 3 9 10 11 12 9 10

14 16 14 14 14 3 3 11 9

9 10 2B 3 3\* 4 3

11 Bar rit a tempo

# Yankee Doodle

Using the 5th or thumb string between each melody note

Musical score for 'Yankee Doodle' in 2/4 time. The score consists of six staves of music. The first staff includes fret numbers (0, 1, 2) and a series of plus signs below the notes. The second staff has plus signs below the notes. The third staff has plus signs below the notes. The fourth, fifth, and sixth staves continue the melody without plus signs.

# Blue Bells of Scotland

(Variation)

Musical score for 'Blue Bells of Scotland (Variation)' in 4/4 time. The score consists of four staves of music. The first staff includes a treble clef, a 4/4 time signature, a key signature of one sharp (F#), and various fret numbers (4, 3, 1) above the notes. The second staff ends with the word *Fine*. The third and fourth staves continue the melody with various fret numbers (2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4) above the notes. The fourth staff ends with the word *D.S. al Fine*.

Memorize where all B and E flats are played on the different strings

3rd fret 10th fret 8th fret 11th fret 15th fret  
 3rd st'g. 4th st'g. 1st st'g. 2nd st'g. 3rd st'g. 3rd fret 1st fret 4th fret 8th fret 15th fret  
 4th st'g. 1st st'g. 2nd st'g. 3rd st'g. 4th st'g.

Exercise in G Minor

7 Bar 8 Bar 7 Bar

12 4 2

Come Back To Erin

First Strain is in B flat Major  
 and the 2nd Strain G Minor, and D Minor

Fine 7

10 B

15  
13  
14

D.C.al Fine

## Scale of E Major F C.G.& D.sharp

4th 3rd 2nd 1st

Frets 4 6 1 2 0 2 1 2 4 6 7 9 11 13 14

2nd 3rd 1st

## Simple Chords in E Major

2Bar 3Bar 4Bar 5B 4B

## Exercise in E Major

## Scale of C# Minor (Relative to E Major)

4th stg 3d stg 2d stg

Frets 1 3 4 6 1 3 1 2 2 0 2 1 6 4 3 1


## Simple Chords in C# Minor

1 Bar 2 Bar 1 Bar


## Exercise in C# Minor

We are now ready to take up the *Tremolo*, one of the most beautiful effects obtained on the Banjo. Rest the third finger of the right hand on the head of the banjo about three to three and one half inches from the bridge. The second finger can also rest on the head of the banjo, but the fourth finger must not, as this would not allow as free a swing of the first finger which is the one used in making the tremolo. The first finger swings rapidly back and forth, across the string or strings, causing a continuous trill.

Sustained notes are played this way, and a great many melodies can be played tremolo, and at the same time the thumb of the right hand can pick the accompaniment.

Swing the first finger from the second joint, as rapidly as possible, allowing only the tip of the finger to touch the string. Keep the thumb down (See Illustration.) Notes that are to be played tremolo are sometimes written  or abbreviated *trem.* When the thumb is to be used along with the tremolo, the notes are written with the stems down, and the notes that are to be played tremolo are written with stems up.

1st String




1st & 2nd Strings



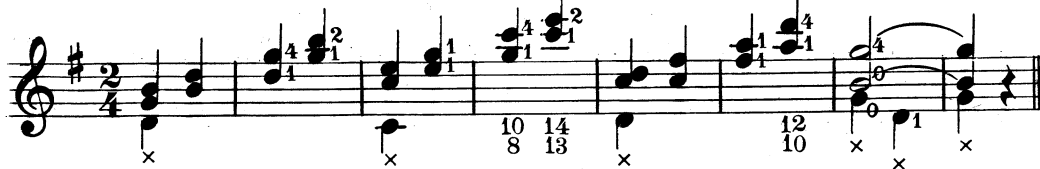
2nd & 3rd Strings




Tremolo exercise on 1st 2nd & 3rd Strings



Pick notes with stems down with thumb



Pick notes with stems down




When playing the tremolo on the third and fourth strings the right hand can be drawn over far enough so that the first finger can swing freely back and forth on the strings. The second and third fingers can even rest lightly on the first and second strings, instead of on the head of the banjo, if you find it is easier to tremolo the third and fourth strings this way. When there is one note with the stem up, and two or more notes with stems turned down in a measure, and slurred above and below, this means that both the upper and lower notes are tremoloed together, the upper note being held throughout the measure. In order to tremolo loud on the inside strings (second third and fourth) the first finger, is slightly tipped towards the bridge and a trifle lower on the string, instead of using the tip of the finger. This takes considerable force to make the finger tremolo fast which is very necessary.

### Tremolo 3rd and 4th Strings

### Rock of Ages 3rd and 4th Strings Tremolo

### Home Sweet Home

Tremolo all notes with stems up and pick those with stems down, with the thumb - unless slurred underneath.

# Two and Three String Tremolo Exercises

Musical staff with a 4/4 time signature. It features several chords with tremolos. Fingerings are indicated with numbers 1-4. Below the staff, fret numbers are listed: 12, 12, 10, 10, 10, 10, 9, 8.

Musical staff with a 2/4 time signature. It features tremolos on two strings, slurs, and a circled '3' above a measure.

Musical staff with a 2/4 time signature. It features tremolos on two strings, slurs, and fret numbers 5, 8, 6, 8, 6 below the staff.

Musical staff with a 2/4 time signature. It features tremolos on two strings, slurs, and a circled '7' above a measure.

### Swanee River Trem. 3rd & 4th Strings

Musical staff with a 4/4 time signature. It features tremolos on the 3rd and 4th strings. Fingerings and slurs are present. Above the staff, '2 & 3' and '3 & 4....' are written.

Musical staff with a 4/4 time signature. It features tremolos on the 3rd and 4th strings. Fingerings and slurs are present. Above the staff, '7 10 9 7' is written.

Musical staff with a 4/4 time signature. It features tremolos on the 3rd and 4th strings. Fingerings and slurs are present.

Musical staff with a 4/4 time signature. It features tremolos on the 3rd and 4th strings. Fingerings and slurs are present. Above the staff, '2' and '3 & 4' are written.

Musical staff with a 4/4 time signature. It features tremolos on the 3rd and 4th strings. Fingerings and slurs are present. The word 'rall.' is written above the staff.

# "Sleep, Little One Sleep"

Banjo

(Slumber Song)

BACON

(Tremolo notes with stems up)

First 2 measures should be picked in the usual way

Play Sweetly

12B 5B

4 Pos

17B

14 13 12 / 5 0 / 7 5 6

6 4 5

3 3 2 19 3

*Legato*

*p*

3 3

4 4

4 4

trem 3rd & 4th strings

*a little slower*

9B 5B

(Pick)

5 2 4 9 3 7

2nd & 3rd strings

2nd & 3rd strings

*rit*

3rd & 4th stgs

trem 3rd & 4th stgs

*rall* *dim*

4 8

17



# Aloha Oe

(Farewell To Thee)

(Duet for 2 Banjos)

Moderato

SOLO

(Tremolo Obligato)

12 Bar

3B

3 & 4.....

Tremolo notes with stems up and pick notes with stems down with the thumb

Scale of E flat Major (B. E & A Flat)

Frets 3 5 0 1 3 1 0 1 3 0 6 8 10 12 13

Chords in E flat Major

Scale of C Minor relative to E flat Major

Frets 0 2 3 5 0 2 0 1 1 3 1 0 5 3 2 0

Chords in C Minor

Exercise in E flat Major and C Minor

Memorize where A flat is made on the different strings

1st fret 3rd string    8th fret 4th st'g.    6th fret 1st st'g.    9th fret 2nd st'g.    13th fret 3rd st'g.    20th fret 4th st'g.

# Tarantella

BACON

The musical score consists of ten staves of music, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 6/8. The notation includes various rhythmic values, accidentals, and fingering numbers (1-4) above notes. Some notes have plus signs (+) below them, indicating fretting. There are also circled numbers (3, 4) and a circled 'B' (5 B) indicating specific techniques or fret positions. The score is divided into sections by bar numbers: 8 Bar, 13 Bar, and 7 Bar. The piece concludes with a double bar line and the instruction 'D.C. al'.

# Duet

Allegro

5 Pos.

1st Banjo  
(Student)

2d Banjo  
(Teacher)

*mf*

The musical score is written for two banjos in 2/4 time. The first part, for the Student (1st Banjo), is marked *mf* and consists of a continuous eighth-note melody. The second part, for the Teacher (2d Banjo), provides a harmonic accompaniment with chords and occasional eighth-note patterns. The score is divided into six systems. The fifth system includes a *Fine* marking and a *f* dynamic marking. The sixth system features a first ending (marked '1') and a second ending (marked '2') with an accent (>) and a *D.C.* (Da Capo) instruction. Fingering numbers (1-4) are indicated above several notes in the student's part.

# Bolero

Moderato

1st Banjo  
(Student)

2d Banjo  
(Teacher)

*mf*

5 Pos.

5 Pos.

5 Pos.

2 Pos.

3 Pos.

5 Pos.

*Fine*

*f*

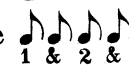



1 2  
*D.C.  
al Fine*

TRIO

7 Bar

*D.C.  
al Fine*

# Syncopation

Syncopation is the characteristic rhythm of what is popularly called "Rag-time." It is the alteration of the natural rhythm, in which the accented notes come on the unaccented part of the measure. Thus, in a measure of  $\frac{2}{4}$  time the four eighth notes of which it is composed, which in their natural rhythm would be  are written in this way:  so that the accent is displaced and falls on the last half of one beat and the first half of the next, united in one note. In this way also the eight sixteenth notes in  $\frac{2}{4}$  time can be arranged to show syncopation. Thus, the  becomes  and the accent falls on what would naturally be an unaccented note.

## Exercises in Syncopated time



1st Bar

Count 1 & 2 & 1 2 1 & 2 & 1 2 1 & 2 & 1 2 12 12

Count 1 & 2 & 3 & 4 1 & 2 & 3 & 4 1 & 2 & 3 & 4 1 2 3 4

Count & 4 & 1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 4

5 Bar

Count 1 & 2 & 3 & 4

Count 1 2 3 4 1 & 2 & 3 & 4

12 Bar

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

# CHORUS FROM "You Are The Dandy Flag"

Original Key

Song by Wm H. PERRY Jr.  
By permission of the Composer

VOICE   
You are the dan - dy flag \_\_\_\_\_ You nev-er droop or

BANJO 

  
drag \_\_\_\_\_ We all re - spect you and we pro - tect you

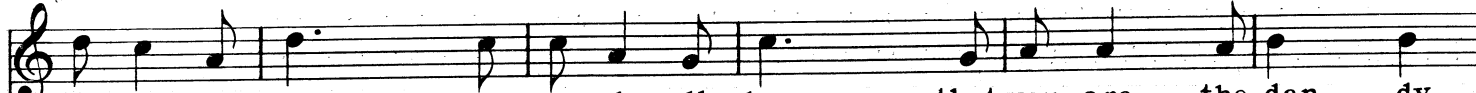



  
You've won the right to brag \_\_\_\_\_ You made the whole world




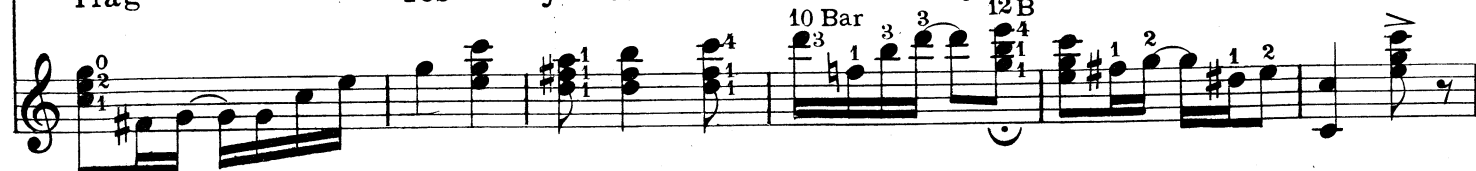
  
free \_\_\_\_\_ Safe for de - moc - ra - cy \_\_\_\_\_



  
Where're you go the peo - ple all know that you are the dan - dy



  
flag Yes you are the dan - dy flag \_\_\_\_\_





# The Winnipeg Rag

BACON

The 'BACON' section consists of ten staves of music in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-4. Dynamic markings include *f* (forte) and *trem* (trill). Bar lines are labeled '11 Bar' and '10 Bar'. A circled '2' with the number '12' below it is present. The section concludes with a double bar line and repeat signs.

TRIO

The 'TRIO' section consists of three staves of music in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-4. Dynamic markings include *f* (forte) and *trem* (trill). The word 'Slide' is written below the first and third staves. Bar lines are labeled '10 Bar'. The section concludes with a double bar line and repeat signs.

# Rag Study

The musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is 2/4. The first staff begins with a dynamic marking of *mf*. The score includes several first and second endings, indicated by bracketed lines with '1' and '2' above them. A '7 Pos.' bracket spans the first two staves, and a '3 Pos.' bracket spans the last two staves. Fingerings are indicated by numbers 1-4 above notes. A circled '3' appears below the eighth staff. The piece concludes with the instruction 'D.C. al Fine' at the end of the tenth staff.

# Waltz in D Minor

1st Banjo  
(Student)

2d Banjo  
(Teacher)

*mf*

*Fine*

*f*

*D. C. al Fine*

# Duet Exercise

1st Banjo  
(Student)

2d Banjo  
(Teacher)

The first system of the duet exercise consists of two staves. The top staff is for the 1st Banjo (Student) and the bottom staff is for the 2d Banjo (Teacher). Both staves are in the key of D major (one sharp) and common time (C). The 1st Banjo part begins with a melodic line starting on D4, moving up stepwise to G4, then playing a series of chords. The 2d Banjo part starts with a bass line of chords, with a dynamic marking of *mf* (mezzo-forte) above the first measure.

The second system continues the duet exercise. The 1st Banjo part features a melodic line with eighth notes and chords. The 2d Banjo part provides a harmonic accompaniment with chords and some melodic movement in the bass line.

The third system shows the 1st Banjo part playing a series of chords and a melodic line. The 2d Banjo part continues with a bass line of chords and some melodic fragments.

The fourth system features a melodic line in the 1st Banjo part. The 2d Banjo part includes a section marked *f tremolo* (forte tremolo), indicating a fast, repeated rhythmic pattern in the bass line.

The fifth system includes a section marked *Pick* in the 1st Banjo part, indicating a specific picking technique. The 2d Banjo part continues with a bass line of chords and melodic movement.

The sixth system concludes the duet exercise with a final melodic line in the 1st Banjo part and a bass line of chords in the 2d Banjo part.

# On The Range

(Gallop)

Tune 4th String to D  
(One Octave lower than 1st String Open)

BACON

Lively

The musical score is written for a single treble clef staff in G major (one sharp) and 2/4 time. It begins with a forte (*ff*) dynamic and a 'Lively' tempo. The piece is a gallop, characterized by a rhythmic pattern of eighth and sixteenth notes. The score includes various musical notations such as triplets, slurs, and fingerings (e.g., 1, 2, 3, 4). There are also performance instructions like '4 Bar' and '2B' (two bars). The piece concludes with a final chord and a double bar line. At the bottom of the page, there are fret numbers: 16, 12, 12, 9, 8, 6.

Push down with thumb, to get a good loud round tone on 4th string

Bass Solo

Fine

*ff*

② ③

*ff* D.S. al Fine

Accent on large note and play small notes softly



Var. II  
Trem.

1st & 2nd  
Trem. 3rd String

3rd & 4th String

trem. 2nd & 3rd..... 3rd & 4th

Softly

pp

ppp



# The Princess

(Polka di Concert)

BACON

The musical score consists of ten staves of music in 2/4 time, written in a key with one flat (B-flat). The notation includes various musical symbols such as treble clefs, stems, beams, and notes. Fingerings are indicated by numbers 1-4 above or below notes. Circled numbers (1-4) are placed below the staves at various points. The score includes several section markers: '10 Bar' (twice), '5 B', '10 Bar', '7 Bar', '3 Bar', and '10 B'. A 'rit.' (ritardando) marking is present on the eighth staff. The piece concludes with a final cadence on the tenth staff.

10 Bar

3 Bar

3 Bar

12 Bar

6 Pos

⊕ CODA

D.S. al Coda

10 9 11

accel

The main musical score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a circled '3' below a measure. The second staff continues the melody with similar fingerings. The third staff shows a change in rhythm with some notes beamed together and a circled '3' below. The fourth staff is marked '12 Bar' and features more complex rhythmic patterns and fingerings. The fifth staff is marked '6 Pos' and includes a circled '4' above a measure. The sixth staff is marked '⊕ CODA' and ends with a double bar line and a fermata. Below the sixth staff, the text 'D.S. al Coda' and the numbers '10 9 11' are present. The final staff is marked 'accel' and shows a series of notes with a fermata at the end.

# My Colleen

(Three String Tremolo Waltz)

Melody on the 3rd string

This section contains four staves of music, each showing a different string's part for the melody. The first staff is in treble clef with a 3/4 time signature. It features a series of chords and notes with fingerings (1, 2, 3, 4) and a circled '4' above a measure. The second staff continues the melody with similar fingerings. The third staff shows a change in rhythm with some notes beamed together and a circled '3' below. The fourth staff is marked '⊕ CODA' and ends with a double bar line and a fermata.

# Sextet from "Lucia"

arr. BACON

Larghetto

The musical score is arranged in ten staves. The first staff begins with the tempo marking 'Larghetto'. The music is in G major (one sharp) and 3/4 time. The notation includes various rhythmic values, slurs, and accents. Fingerings are indicated by numbers 1-4. A section of seven bars is marked with a dotted line and '7 Bar.....'. The piece ends with a 'rall.' (rallentando) marking.

Tremolo notes that are slurred. The dot (·) means to pick the string or strings with fingers. Notes with stems turned down in measures where upper notes are slurred should be picked with the thumb





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